GREAT AUTOBIOGRAPHIES

Types and Problems of Manhood and Womanhood

A Handbook of Ten Lectures by

Edward Howard Griggs

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NEW YORK
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SPIRIT OF THE COURSE

THE most interesting of all subjects of study is human life and the most instructive of all problems are those concerning the development of personality and the bringing to active realization the powers of individual character. It is these problems every awakened man is constantly studying in life itself; but the most available material for deepening the insight of the student and bringing him to a clear vision of the aim and path and laws of personal life is found in the literature of Autobiography. Whether it be the Journal giving the color of the passing incident and the atmosphere of the day's mood and experience, or the more comprehensive survey of the development of character in the succession of years, it is the frank confession of the one who lived the life that best illuminates the laws of its development. To be sure, the past will always be seen through the mists, golden or gray, that lie between, and the result be *Dichtung* as well as *Wahrheit,* as Goethe well knew; yet even when a veil of sentimentality covers all the narration, the man's own statement is the most valuable key to the mainsprings of his character. By selecting and studying comparatively the striking and contrasting lives presented in this fascinating mass of personal records it is possible to make evident the main laws and problems in the development of manhood and womanhood, and thus not only foster a wider comprehension of human life considered objectively, but deepen the student's insight into his own life and the problems that most vitally concern his happiness and culture.

I. THE USE OF AUTOBIOGRAPHY IN THE STUDY OF PERSONAL LIFE

Aim of this course.—To study comparatively a number of clearly contrasting types of manhood and womanhood as portrayed in great autobiographies.

New interest in all problems of personal life. The literature of autobiography as furnishing the most available and valuable material for the study of the laws and problems in the development of individual character. Necessary limitations in applying the scientific spirit and method to the study of the higher human life. Ethics as an inductive science. Method to be employed in this course. Results that may reasonably be expected: in knowledge of types of character and laws of growth; in deepened wisdom and insight into concrete human life.

Types of autobiographic material.—The two complementary types of personal confession: (1) The diary or journal; (2) The record of a life development written in one period of maturity. Different aspects of truth given in the two types. How one corrects the other. Compare where both types are available for the study of one character, as in Goethe.

Subordinate material: biographies based on journals and letters: volumes of letters; works of literary art partially autobiographic in character. Value of each type of material as evidenced in relation to the characters to be studied.

Method of the student.—Need of active study and not mere passive reading of the material selected. Need of constant and searching reflection. The student's own life the key with which to unlock others. Need to search out the central and related problems in each life taken up. Value of comparative studies. Value of the independent study of other lives aside from those chosen as texts for discussion.

The great aspects of personal life.—Autobiographies as furnishing the best opportunity to classify the main problems of personal development. Significance of a classification obtained through inductive study. The four problems that appear in every life. How any one may be the storm-center. The relation these four phases of personal life sustain to each other in normal living. The two phases of active

life—love and work. The supplementary problem of education. Under all these the problem of faith or religion. Illustration of the focussing of different lives in one and another of these problems. Significance where all are present in balanced relation. How all phases of personal life may be classified under these four problems.

Outline of the course.—Review of the books chosen as texts for discussion. Reasons for the selection. Range of the types of character in both manhood and womanhood. Value of such contrasting studies as Mill and Loti; Amiel and Goethe; Eugénie de Guérin and Marie Bashkirtseff. Unity of laws and problems beneath the wide divergence of types.

Results of the study of Autobiography.—What may reasonably be expected as the fruit of such study as is here undertaken. Relative value of the gain in clarified knowledge and in deepened insight. Thus significance of the work for the art of life.

TOPICS FOR STUDY AND DISCUSSION

1. What are the main types of autobiographical literature?
2. What are the main avenues through which character may be realized in action?
3. What will be the natural strength and limitation in the autobiography written in mature life and reviewing the whole of the author's development?
4. What will be the natural value and fault in the journal or diary recording daily incidents and moods?
5. How would you classify in relative significance the great problems of personal life?
6. What purpose in the mind of the author who writes should give the most valuable autobiography for the study of personal life?
7. Which of the four aspects of life is usually of greatest importance for personal happiness? Which for objective service of the world?
8. Why is there a preponderance of autobiographical literature from men and women working in the field of the fine arts?
9. What are the typical differences in the relation men and women sustain to the great problems of personal life?

II. JOHN STUART MILL: AN ADMIRABLE EDUCATION AND THE RECOVERY FROM IT

Mill's Autobiography.—Purpose of John Stuart Mill in writing the story of his life: effect on the character of the work. Type of autobiography here presented. Reason for its value as an initial study.

The educational problem.—Mill's boyhood. The one strong influence over him. Evident relation to his mother; to his brothers and sisters. His father's aim. Mill's capacities. Education to the age of fifteen: value and faults as an equipment for life.

What furnished Mill with a definite creed of action. Significance for education generally of the effect of Bentham on Mill's youthful mind. Value of the intellectual awakening to a definite philosophy of life.

Mill's Vocation.—Mill's equipment at sixteen. First achievements in the field of his vocation. His appointment with the East India Company. Which aspect of his work should be regarded as Mill's vocation? Value for his development and his whole contribution, of the combination of his activities. Compare Spinoza, Thoreau, Bryant, Matthew Arnold.

Comradeships formed by Mill. Significance of the entire subordination of personal relationships in his life at this time to vocation and education.

The crisis.—Sudden catastrophe in Mill's intellectual life. Meaning of his reaction and value of the experience. How far this crisis resulted from causes peculiar to Mill's case; how far it may be regarded as universal in import.

Beginning of recovery. Effect of Wordsworth; of Carlyle. Significance of Mill's power to rise out of his troubled condition.

The great friendship.—The one supreme personal relationship of Mill's life. What it indicates of his human potentiality that such a relationship was possible to him after the education he had received and in spite of the intellectual crisis through which he was passing. Value of his great friendship for Mill's education; for his achievement in his vocation; for his religion. Type of personal relationship evident in Mill's great friendship.

Mill's achievement in culture and service.—Range and value of Mill's later work. General estimate of his contribution: how far it represented his capacity. Extent to which Mill realized his subjective powers for culture and happiness. Significance of the mood of melancholy through the whole life.

Summary.—Range of problems presented in Mill's record. Their mutual relation. Storm-centers in his life; causes for them. Value of his work as a type of Autobiography.

ILLUSTRATIONS

"Most boys or youths who have had much knowledge drilled into them, have their mental capacities not strengthened, but overlaid by it. They are crammed with mere facts, and with the opinions or phrases of other people, and these are accepted as a substitute for the power to form opinions of their own: and thus the sons of eminent fathers, who have spared no pains in their education, so often grow up mere parroters of what they have learnt, incapable of using their minds except in the furrows traced for them. Mine, however, was not an education of cram. My father never permitted anything which I learnt to degenerate into a mere exercise of memory. He strove to make the understanding not only go along with every step of the teaching, but, if possible, precede it."

—John Stuart Mill, *Autobiography*, p. 31.

"When I laid down the last volume of the *Traité*, I had become a different being. The 'principle of utility' understood as Bentham understood it, and applied in the manner in which he applied it through these three volumes, fell exactly into its place as the keystone which held together the detached and fragmentary component parts of my knowledge and beliefs. It gave unity to my conceptions of things. I now had opinions; a creed, a doctrine, a philosophy; in one among the best senses of the word, a religion; the inculcation and diffusion of which could be made the principal outward purpose of a life. And I had a grand conception laid before me of changes to be effected in the condition of mankind through that doctrine."

—John Stuart Mill, *Autobiography*, pp. 66, 67.

"In this frame of mind it occurred to me to put the question directly to myself: 'Suppose that all your objects in life were realized; that all the changes in institutions and opinions which you are looking forward to, could be completely effected at this very instant: would this be a great joy and happiness to you?' And an irrepressible self-consciousness distinctly answered, 'No!' At this my heart sank within me: the whole foundation on which my life was constructed fell down. All my happiness was to have been found in the continual pursuit of this end. The end had ceased to charm, and how could there ever again be any interest in the means? I seemed to have nothing left to live for.

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I sought no comfort by speaking to others of what I felt. If I had loved any one sufficiently to make confiding my griefs a necessity, I should not have been in the condition I was.

* * * * * * *

I now saw, or thought I saw, what I had always before received with incredulity—that the habit of analysis has a tendency to wear away the feelings: as indeed it has, when no other mental habit is cultivated, and the analysing spirit remains without its natural complements and correctives.

* * * * * * *

All those to whom I looked up, were of opinion that the pleasure of sympathy with human beings, and the feelings which made the good of others, and especially of mankind on a large scale, the object of existence, were the greatest and surest sources of happiness. Of the truth of this I was convinced, but to know that a feeling would make me happy if I had it, did not give me the feeling.

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I was thus, as I said to myself, left stranded at the commencement of my voyage, with a well-equipped ship and a rudder, but no sail; without any real desire for the ends which I had been so carefully fitted out to work for: no delight in virtue, or the general good, but also just as little in anything else. The fountains of vanity and ambition seemed to have dried up within me, as completely as those of benevolence."

—John Stuart Mill, *Autobiography*, pp. 133–139.

"I found the fabric of my old and taught opinions giving way in many fresh places, and I never allowed it to fall to pieces, but was incessantly occupied in weaving it anew. I never, in the course of my transition, was content to remain, for ever so short a time, confused and unsettled. When I had taken in any new idea, I could not rest till I had adjusted its relation to my old opinions, and ascertained exactly how far its effect ought to extend in modifying or superseding them."

—John Stuart Mill, *Autobiography*, p. 156.

"As a Secretary [of the East India Company] conducting political correspondence, I could not issue an order or express an opinion, without satisfying various persons very unlike myself, that the thing was fit to be done. I was thus in a good position for finding out by practice the mode of putting a thought which gives it easiest admittance into minds not prepared for it by habit; while I became practically conversant with the difficulties of moving bodies of men, the necessities of compromise, the art of sacrificing the non-essential to preserve the essential. I learnt how to obtain the best I could, when I could not obtain everything; instead of being indignant or dispirited because I could not have entirely my own way, to be pleased and encouraged when I could have the smallest part of it; and when even that could not be, to bear with complete equanimity the being overruled altogether. I have found, through life, these acquisitions to be of the greatest possible importance for personal happiness, and they are also a very

necessary condition for enabling any one, either as theorist or as practical man, to effect the greatest amount of good compatible with his opportunities."

—John Stuart Mill, *Autobiography*, pp. 85, 86.

TOPICS FOR STUDY AND DISCUSSION

1. What problem is of greatest importance in Mill's life?
2. What is the relation of the subordinate problems to the central one in Mill's development?
3. The value and faults in Mill's education?
4. What educational lessons can be drawn from the influence of Mill's father upon him?
5. Mill's intellectual crisis: how far is it generally significant?
6. The causes of Mill's recovery after his intellectual crisis?
7. Mill's great friendship as a type of personal relationship.
8. What explains the mood of melancholy throughout Mill's account of his life?
9. The relation of vocation to avocation in Mill's life.
10. How far did Mill realize himself subjectively? How far in reference to his contribution to the world?

TEXT

Mill, John Stuart, *Autobiography*, pp. vi+313, Henry Holt & Co., New York, 1887.

COMPARATIVE STUDIES

Note.—Full information regarding publishers, place and date of publication is given in the Book List on pp. 47–50 for all volumes referred to.

Abelard and Heloise, *Letters;* Breton, *Autobiography;* Ebers, *Story of my Life;* Franklin, *Autobiography;* Goethe, *Autobiography;* Hale and others, *How I was Educated;* Kildare, *My Mamie Rose;* Loti, *Story of a Child;* Maimon, *Autobiography;* Pater, *The Child in the House;* Riis, *The Making of an American;* Rousseau, *Confessions;* Ruskin, *Præterita;* Spencer, *Autobiography;* White, *Autobiography.*

III. PIERRE LOTI: THE SENSITIVE DREAMER AS CHILD AND MAN

The life of Loti.—Review of the significant steps of Loti's development. Character of his life. His work in literature: its type and significance.

The story of a child.—Period of Loti's life in which he sits down to tell the story of his childhood. His purpose in writing as compared with Mill: effect upon the nature of the book. Loti's appreciation of the relation one sustains to one's past in the title given to his autobiography. Why he limits his confession to the period of his childhood.

Type of recollections Loti gives. Gropings into the dim recesses of the past. Contrast Mill's clear résumé of his education with Loti's tender, artistic dwelling upon the shadows at the back of his memory. Compare the chapter on the ray of sunlight and the one on the mystery of the sea.

The problems in Loti's self-confession.—Difficult to separate the four problems of personal life in Loti's story. His interest in something behind all of these—in the mystery of life and of his own life. This everywhere beating up to the surface through all his yearning meditations. Loti's aim less to show steps and phases of development than the spirit and meaning of the whole.

Education.—Little definite education during Loti's early years contrast Mill. Influence of the circle of older persons on Loti's childhood. Effect of nature. Value of various games in his culture.

General effect of Loti's education in wakening appreciation and developing free creative activity. Weakness in lack of discipline and of training in conscious self-direction. Complementary character of Loti's and Mill's education in both strength and weakness. How the advantages of both might be combined.

Personal Relationships.—Loti's extreme sensitiveness to persons Child comradeships. Native temperament and character displayed in them. Compare his relations to older people. Why he closes his account with the first dawn of romantic love.

Vocation.—Loti's early dreams of the minister's work; then of the missionary's. The two hungers evident in all his early feeling toward

his life-work: the yearning for new and changing impressions; the hunger for permanence. Expression of both desires in the vocation at which Loti finally arrived.

Religion.—Loti's early religious training as compared with Mill's. Causes of his reaction. Later attitude.

Child and Man.—Dominant mood and spirit in the *Story of a Child:* causes of it. Type of personality revealed. The same type evident in the developed man. Loti as a novelist. Range and character of his interpretation of life. Compare in *The Marriage of Loti; Madame Chrysanthemum; The Iceland Fisherman.* Strength and weakness in the man as in the child. Truth applicable to life generally in Loti's study of his childhood.

ILLUSTRATIONS

"Before I finish writing of the confused memories I have of the commencement of my life I wish to speak of another ray of sunshine—a sad ray this time—that has left an ineffaceable impression upon me, and the meaning of which will never be clear to me.

Upon a Sunday, after we had returned from church, the ray appeared to me. It came through a half-open window and fell into the stairway, and as it lengthened itself upon the whiteness of the wall it took on a peculiar, weird shape.

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As I entered the house there came to me an appreciation of the stillness of Sunday that in the country and in peaceful byways of little towns is like the peace of death. But when I saw the ray of sunlight fall obliquely through the staircase window, I had a feeling more poignant than ordinary sorrow; I had a feeling altogether incomprehensible and absolutely new in which there seemed infused a conception of the brevity of life's summers, their rapid flight and the incomputable ages of the sun. But other elements still more mysterious, that it would be impossible for me to explain even vaguely, entered therein.

I wish to add to the history of this ray of sunshine the sequel that is intimately connected with it. Years passed; I became a man, and after having been among many people and experienced many adventures I lived for an autumn and winter in an isolated house in an unfrequented part of Stamboul. It was there that every evening at approximately the same hour, a ray of sunlight came in through the window and fell obliquely on the wall and lit up the niche (hollowed out of the stone wall) in which I had placed an Athenian vase. And I never saw that ray of sunlight without thinking of the one I had seen upon that Sunday of long ago; nor without having the same, precisely the same sad emotion, scarcely diminished by time, and always full of the same mystery. And when I had to leave Turkey, when I was obliged to quit my dangerous but adored lodgings in Stamboul, with all my busy and hurried preparations for departure there was mingled this strange regret: never more should I see the oblique ray of sunshine come into the stairway window and fall upon the niche in the wall where the Greek vase stood.

Perhaps under all of this there may have been, if not recollections of a previous personal experience, at least the reflected inchoate thoughts of ancestors which I am unable in any clearer way to bring out of darkness. But enough! I must say no more, for I again find myself in the land of vague fancy, gliding phantoms and illusive nothings.

For this almost unintelligible chapter there is no excuse that I can offer, save that I have written it with the greatest frankness and sincerity."

—Pierre Loti, *The Story of a Child*, pp. 26–28.

"'What will become of that boy?' Alas! what indeed! His whole life was to be similar to that summer of his childhood. To know the sorrow of many farewells; to desire to take with me a thousand trifles of no appreciable value, to hunger to have about me a world of beloved souvenirs,—but especially to say good-bye to wild little creatures (loved perhaps just because they were ingenuous children of nature),—these things were to make up the sum of my life."

—Pierre Loti, *The Story of a Child*, pp. 86, 87.

"When I contemplated the men of a certain age who surrounded me, those occupying the most honorable positions, who had every claim to respect and consideration, I would say to myself: 'It will some day be necessary for me to live a useful, sedate life in a given place and fixed sphere as they do, and to grow old as they are—and that is all!' And a bitter hopelessness overwhelmed me as I brooded on the thought: I yearned for the impossible; I longed most of all to remain a child forever, and the reflection that the years were fleeing, and that, whether I would or would not, I must become a man, was anguish to me."

—Pierre Loti, *The Story of a Child*, pp. 220, 221.

"God knows, I have changed since then. But it would be going too far beyond the limits of this story of my childhood to recount here through what changes in my life's view-point it chances that I now sing aloud of my woes, and cry out to the passers-by, for the purpose of drawing to myself the sympathy of distant unknown ones; and I call out with the greater anguish in proportion as I feel myself approaching nearer and nearer to the final dust. * * * And who knows? perhaps as I grow older I may write of those still more sacred things which at present cannot be forced from me,—and by that means try to prolong beyond the bounds of my individual life, memory of my being, of my sorrows, and joys, and love."

—Pierre Loti, *The Story of a Child*, p. 234.

TOPICS FOR STUDY AND DISCUSSION

1. Compare in reference to the author's purpose Mill's *Autobiography* and Loti's *Story of a Child*: what effect has the author's purpose on the character and perspective of the work in each instance?
2. What problem is central in Loti's *Story of a Child*?

3. What is the value of the kind of searching into the past that characterizes Loti's book?
4. Compare Loti's education with that of John Stuart Mill.
5. Show in what ways Loti's life might have been strengthened by a different education.
6. The relative value of Loti's childhood as compared with Mill's.
7. What is the reason for the mood of sadness over all Loti writes of his childhood?
8. Loti as a novelist.
9. In what way does Loti's *Story of a Child* explain his strength and weakness as a man?
10. To what extent is Loti expressive of general tendencies in modern life?

TEXT

Loti, Pierre (Louis Marie Julian Viaud), *The Story of a Child*, translated by Caroline F. Smith, pp. xi+304. C. C. Birchard & Co., Boston, 1901.

COMPARATIVE STUDIES

Amiel, *Journal;* Anderson, *A Few Memories;* Bashkirtseff, *Journal;* Breton, *Autobiography;* Burnett, *The One I Knew the Best of All;* Ebers, *Story of my Life;* Goethe, *Autobiography;* Hall, *Note on Early Memories;* Kropotkin, *Memoirs of a Revolutionist;* Menken, *Infelicia;* Mill, *Autobiography;* Pater, *The Child in the House;* Ruskin, *Præterita;* Tolstoy, *My Confession;* Wilde, *De Profundis.*

IV. BENVENUTO CELLINI: THE ARTIST IN THE FLORENTINE RENAISSANCE

Cellini's epoch (1500–1571).—The life of Cellini falling in the afternoon of the Florentine Renaissance. Characteristics of the period. Complete victory of the pagan and naturalistic motive dying out of the deeper religious motive in art. Decline of large creative power, with survival of refined skill in technical execution Loss of the freedom and earnestness characteristic of the best period: development increasingly of the germs of decadence present in the heart of the Renaissance.

Benvenuto Cellini thoroughly characteristic of his epoch. Expressing its artistic skill, its interest in objective action, its lack of profound inspiration and its typical vices. Contrast Michael Angelo standing above and apart; compare Leonardo da Vinci.

Cellini as artist.—Brief outline of Cellini's career. His work in Florence, Rome, France. His great technical mastery; absence of deep significance in his work. Cellini the master craftsman rather than the creative genius. His work as goldsmith. His "Perseus" as the crowning embodiment of his powers. His work compared in value to that of other masters in the Renaissance.

The Autobiography.—The period at which Cellini undertakes to tell the story of his life; his purpose in writing. Strong objective character of his book. Its value as a record of the time; as a human document. Effect of the swaggering, blustering spirit of Cellini on the trustworthiness of his narration.

Type of personality revealed in Cellini's self-portraiture. Contrast Pierre Loti. Elements of strength and of weakness in Cellini. The general worth of such a type.

Education.—Significance that Cellini's record presents no problem of education in the more limited academic sense, but only in the larger meaning of culture from life and action. The chief sources in the development of his culture.

Personal relationships.—Small evidence of any problem of love in Cellini's life. His comradeships with men. Relations to patrons

Significance of his attitude toward women. His treatment of the members of his immediate family.

Religion.—Singular mixture of piety and immorality in Cellini. His visions while in prison; belief concerning Providence. Frank but earnest superstition. Relation of his faith to his action.

Vocation.—The problem of active work in the field of his art as the all-dominant one in Cellini's life. How all other elements are subordinated to this. Persistent vigor of active power he displays. The forces that moved him to consistent devotion to his art.

Ethical significance of Cellini's life.—Value of such a type of personality as is displayed in Cellini: to himself; to the world. How far his life realized its potentialities. To what extent his weaknesses resulted from the epoch. Relation of the type of character revealed in him to those usual in modern society. Value of his *Autobiography* in relation to the great problems of personal life.

ILLUSTRATIONS

"I have always delighted in watching and experiencing every kind of skill."

—Cellini, *Autobiography*, p. 307.

"When I had finished drawing off the wax, I constructed a funnel-shaped furnace all round the model of my Perseus. It was built of bricks, so interlaced, the one above the other, that numerous apertures were left for the fire to exhale at. Then I began to lay on wood by degrees, and kept it burning two whole days and nights. At length, when all the wax was gone, and the mould was well baked, I set to work at digging the pit in which to sink it. This I performed with scrupulous regard to all the rules of art. * * * At last I called out heartily to set the furnace going. The logs of pine were heaped in, and, what with the unctuous resin of the wood and the good draught I had given, my furnace worked so well that I was obliged to rush from side to side to keep it going. The labour was more than I could stand; yet I forced myself to strain every nerve and muscle. To increase my anxieties, the workshop took fire, and we were afraid lest the roof should fall upon our heads; while, from the garden, such a storm of wind and rain kept blowing in, that it perceptibly cooled the furnace.

Battling thus with all these untoward circumstances for several hours, and exerting myself beyond even the measure of my powerful constitution, I could at last bear up no longer, and a sudden fever, of the utmost possible intensity, attacked me. I felt absolutely obliged to go and fling myself upon my bed.

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While I was thus terribly afflicted, I beheld the figure of a man enter my chamber, twisted in his body into the form of a capital S. He raised a lamentable, doleful voice, like one who announces their last

hour to men condemned to die upon the scaffold, and spoke these words: 'O Benvenuto! your statue is spoiled, and there is no hope whatever of saving it.' No sooner had I heard the shriek of that wretch than I gave a howl which might have been heard from the sphere of flame. Jumping from my bed, I seized my clothes and began to dress. The maids, and my lad, and every one who came around to help me, got kicks or blows of the fist, while I kept crying out in lamentation: 'Ah! traitors! enviers! This is an act of treason, done by malice prepense! But I swear by God that I will sift it to the bottom, and before I die will leave such witness to the world of what I can do as shall make a score of mortals marvel.'

When I got my clothes on, I strode with soul bent on mischief toward the workshop; there I beheld the men, whom I had left erewhile in such high spirits, standing stupefied and downcast. I began at once and spoke: 'Up with you! Attend to me! Since you have not been able or willing to obey the directions I gave you, obey me now that I am with you to conduct my work in person.' * * * I told two of the hands to cross the road, and fetch from the house of the butcher Capretta a load of young oak-wood, which had lain dry for above a year; this wood had been previously offered me by Madame Genivra, wife of the said Capretta. So soon as the first armfuls arrived, I began to fill the grate beneath the furnace. Now oak-wood of that kind heats more powerfully than any other sort of tree; and for this reason, where a slow fire is wanted, as in the case of gun-foundry, alder or pine is preferred. Accordingly, when the logs took fire, oh! how the cake began to stir beneath that awful heat, to glow and sparkle in a blaze! At the same time I kept stirring up the channels, and sent men upon the roof to stop the conflagration, which had gathered force from the increased combustion in the furnace; also I caused boards, carpets, and other hangings to be set up against the garden, in order to protect us from the violence of the rain.

When I had thus provided against these several disasters, I roared out first to one man and then to another: 'Bring this thing here! Take that thing there!' At this crisis, when the whole gang saw the cake was on the point of melting, they did my bidding, each fellow working with the strength of three. I then ordered half a pig of pewter to be brought, which weighed about sixty pounds, and flung it into the middle of the cake inside the furnace. By this means, and by piling on wood and stirring now with pokers and now with iron rods, the curdled mass rapidly began to liquefy. Then, knowing I had brought the dead to life again, against the firm opinion of those ignoramuses, I felt such vigor fill my veins, that all those pains of fever, all those fears of death, were quite forgotten.

All of a sudden an explosion took place, attended by a tremendous flash of flame, as though a thunderbolt had formed and been discharged amongst us. Unwonted and appalling terror astonied every one, and me more even than the rest. When the din was over and the dazzling light extinguished, we began to look each other in the face. Then I discovered that the cap of the furnace had blown up, and the bronze was bubbling over from its source beneath. So I had the mouths of my mould immediately opened, and at the same time drove in the two plugs which kept back the molten metal. But I noticed that it did not flow as rapidly as usual, the reason being probably that the fierce heat

of the fire we kindled had consumed its base alloy. Accordingly I sent for all my pewter platters, porringers, and dishes, to the number of some two hundred pieces, and had a portion of them cast, one by one, into the channels, the rest into the furnace. This expedient succeeded, and every one could now perceive that my bronze was in most perfect liquefaction, and my mould was filling; whereupon they all with heartiness and happy cheer assisted and obeyed my bidding, while I, now here, now there, gave orders, helped with my own hands, and cried aloud: 'O God! Thou that by Thy immeasurable power didst rise from the dead, and in Thy glory didst ascend to heaven!' Even thus in a moment my mould was filled; and seeing my work finished, I fell upon my knees, and with all my heart gave thanks to God.'

—Cellini, *Autobiography*, pp. 383–388.

TOPICS FOR STUDY AND DISCUSSION

1. What problem is central in Cellini's *Autobiography?*
2. What spirit is dominant in Cellini's record of his life and what effect has that spirit on the trustworthiness of the narration?
3. Cellini's purpose in writing his *Autobiography:* Compare Mill and Loti.
4. Cellini's religion.
5. Characteristics of Italy in the middle portion of the sixteenth century.
6. How far were Cellini's faults the result of his epoch?
7. Compare as types of personality Cellini and Pierre Loti.
8. The value of Cellini's *Autobiography* as an expression of the Renaissance.
9. The value of Cellini's *Autobiography* as a human document.
10. How far did Cellini's life justify itself in reference to his own self-realization?
11. What is the worth to the world of such a character and life as Cellini's.

TEXT

Cellini, Benvenuto, *Life of*, translated by John Addington Symonds. Pp. 464. Charles Scribner's Sons, New York, 1896.

COMPARATIVE STUDIES

Alfieri, *Memoirs;* Bauer, *Memoirs;* Franklin, *Autobiography;* Goethe, *Autobiography;* Kropotkin, *Memoirs of a Revolutionist;* Maimon, *Autobiography;* Riis, *The Making of an American;* Rousseau, *Confessions;* Salvini, *Autobiography;* Wilde, *De Profundis.*

V. GEORGE JOHN ROMANES: THE RELIGIOUS PROBLEM

Life and Letters of Romanes.—Character of the biography of Romanes by his wife. Reason for including among the autobiographies studied. Presentation in the book of a problem of vital and growing import.

Background of the life of Romanes.—Ancestry. Early experiences. Absence of formal education in boyhood. Compare his early equipment with that of John Stuart Mill; elements of advantage on each side. Range of effective preparation for the life-work of Romanes. Compare Loti.

The Scientist.—Discipleship on the part of Romanes toward Darwin. Finding his vocation. His experimental work in science; his work in connection with the philosophy of evolution. Value of the contribution of Romanes in original research; in ideas; in popularizing the generalizations of modern biology.

Romanes in personal life.—Smooth and normally happy character of the life of Romanes in love and friendship. His marriage and family life. Circle of friends drawn to him by his professional activity. Evidence of the human vitality of the man in the number of strong happy friendships developed quite apart from his vocation. The same qualities revealed in his love of music and cultivation of poetry.

The crisis.—Enthusiastically active character of the life of Romanes up to the period of failing health. Warnings during a period of years of what was coming. Practically receiving his death-warrant at the age of forty-four, two years before his death. During the last years of his life, periods of intense work and even of hope of regaining health, alternating with times when work was utterly impossible and the man had only to wait for the shadow coming on the short path. Death in 1894 at the early age of forty-six.

The religious problem.—The underlying problem throughout the life of Romanes, coming increasingly to the surface as time went on, the problem of faith. The development of this problem as giving its central interest and value to the biography.

The complete acceptance of the naturalistic view of the universe by Romanes during the major portion of his scientific career. Compare his *Examination of Theism*. Yet never pretending to himself that the characteristic view resulting from modern biology was a hopeful or satisfying philosophy. His intellectual loyalty and moral honesty forcing him to courageous agnosticism. Romanes as perhaps the most loyal of all the disciples of Darwin.

Increasing questioning as time went on. Elements of his experience that gave Romanes insight into the human spirit. Thus two aspects of his life developing side by side, but long remaining not unified in his philosophy.

The definite change in religious attitude coming through the crisis of failing health. Romanes arriving finally at a positively accepted liberal Christian faith and philosophy.

Significance of the religious development of Romanes.—Various explanations proposed of the change in the religious views of Romanes. Extent to which his experience has universal significance. Compare his solution with that of Mill; of Loti. Similar problems in other typical modern men: compare Tolstoy; John Addington Symonds; Cardinal Newman.

True meaning of the experience of Romanes and the light it throws on the modern religious problem. The creed of naturalism a creed for successful men while they are succeeding. Lessons taught by suffering and by the range of experience giving insight into the human spirit.

ILLUSTRATIONS

"And forasmuch as I am far from being able to agree with those who affirm that the twilight doctrine of the 'new faith' is a desirable substitute for the waning splendour of 'the old,' I am not ashamed to confess that with this virtual negation of God the universe to me has lost its soul of loveliness; and although from henceforth the precept to 'work while it is day' will doubtless but gain an intensified force from the terribly intensified meaning of the words that 'the night cometh when no man can work,' yet when at times I think, as think at times I must, of the appalling contrast between the hallowed glory of that creed which once was mine, and the lonely mystery of existence as now I find it, at such times I shall ever feel it impossible to avoid the sharpest pang of which my nature is susceptible. For whether it be due to my intelligence not being sufficiently advanced to meet the requirements of the age, or whether it be due to the memory of those sacred associations which to me at least were the sweetest that life has given, I cannot but feel that for me, and for others who think as I do, there is a dreadful truth in those words of Hamilton, philosophy having become a meditation not merely of death but of annihilation,

the precept *know thyself* has become transformed into the terrific oracle to Œdipus—

'Mayest thou ne'er know the truth of what thou art.'"

—Romanes, from the Rede Lecture of 1885, quoted in his *Life and Letters*, pp. 83, 84.

"I quite agree with your view, that the doctrine of the human mind having been proximately evolved from lower minds is not incompatible with the doctrine of its having been due to a higher and supreme mind. Indeed, I do not think the theory of evolution, even if fully proved, would seriously affect the previous standing of this more important question.

The sorrow is, that this question is so far removed from the reach of any trustworthy answer. Or, at least, such is the sorrow if that answer when it comes is to prove an affirmative. If it is to be an eternal sleep, no doubt it is better to live as we are than in the certainty of a Godless universe."

—Romanes, in *Life and Letters*, pp. 154, 155.

"As for 'fortitude,' sooner or later the night must come for all of us; and if my daylight is being suddenly eclipsed, there is only the more need to work while it lasts. But, to tell the truth, I do not on this account feel less keenly the pity of it. With five boys—the eldest not yet in his teens and the youngest still in his weeks; with piles of notebooks which nobody else can utilise, and heaps of experimental researches in projects which nobody else is likely to undertake, I do bitterly feel that my lot is a hard one.

Looking all the facts in the face, I do not expect ever to see another birthday, and therefore, like Job, am disposed to curse my first one. For I know that all my best work was to have been published in the next ten or fifteen years; and it is wretched to think of how much labour in the past will thus be wasted."

—Romanes, in *Life and Letters*, pp. 315, 316.

"The change that came over his mental attitude may seem almost incredible to those who knew him only as a scientific man; it does not seem so to the few who knew anything of his inner life. To them the impression given is, not of an enemy changed into a friend, antagonism altered into submission; rather is it of one who for long has been bearing a heavy burden on his shoulders bravely and patiently, and who at last has had it lifted from him, and lifted so gradually that he could not tell the exact moment when he found it gone."

—Mrs. Romanes, *Life and Letters of Romanes*, p. 351.

TOPICS FOR STUDY AND DISCUSSION

1. The value of such a biography as *The Life and Letters of Romanes* in comparison with the autobiographies previously studied.
2. Compare in educational equipment Romanes with Mill and Loti.

3. Compare in results upon character the ordered, socially orthodox life of Romanes with the tempestuous career of Cellini.
4. The value of the contribution of Romanes in science.
5. What caused the transformation in the religious views of Romanes?
6. Compare the solution of the religious problem by Romanes and by Cardinal Newman.
7. Compare the religious development of Romanes with that of Tolstoy as narrated in *My Confession.*
8. The religious problem in Romanes and in the *Confessions* of St. Augustine.
9. Compare the presentation of the modern religious problem in the *Life and Letters of Romanes* and in the *Biography* of John Addington Symonds.
10. To what extent is the religious experience of Romanes universal in significance?

TEXT

Romanes, Ethel, *The Life and Letters of George John Romanes,* written and edited by his wife. Pp. viii+360. Longmans, Green, & Co., New York, 1896.

Romanes, George John, *Thoughts on Religion,* edited by Charles Gore. Pp. 196. The Open Court Publishing Co., Chicago, 1902.

COMPARATIVE STUDIES

Amiel, *Journal;* St. Augustine, *Confessions;* Besant, *Autobiography;* Goethe, *Autobiography;* Mill, *Autobiography;* Renan, *Brother and Sister;* Spencer, *Autobiography;* Symonds, *Biography;* Tolstoy, *My Confession;* Wilde, *De Profundis.*

VI. EUGÉNIE DE GUÉRIN: THE WOMAN OF THE OLD RÉGIME

Types of womanhood.—To turn from the representative men previously studied to certain characteristic types of womanhood. Identity of the great problems of personal life for both men and women; yet striking differences typically present. Impressively new import in the problems in the lives of women to-day. Thus value in seeing the different focussing of the great problems of life in women as compared with men. The three types of womanhood to be studied.

Eugénie de Guérin.—Reasons for choosing Eugénie de Guérin as typifying womanhood in the old social régime. The period of her life (1805–1848). Environment of her life in the small town in southern France. Isolation from the great world broken only by occasional brief journeys. Character of family and immediate surroundings. Exquisite type of spiritual and gifted personality present in Eugénie de Guérin. In sensitive response to the beauty of nature and exquisite delicacy of literary expression scarcely below the genius of her gifted brother Maurice.

The Journal.—The autobiographies previously studied all dealing with the story of life development in large perspective and relation. In the *Journal* of Eugénie de Guérin a perfect example of the other type of self-revelation which gives the mood of the day and the meaning of the passing experience. How the two types are mutually complementary in value and limitation. Significance of the fact that of the books studied Loti's approaches nearest in type to Eugénie de Guérin's.

The period covered by the *Journal:* 1834–1840 (from the ages of 29 to 35 in the author's life). The conscious purpose in writing the *Journal:* to give an account of the author's life and thoughts for her dearly-loved, absent brother Maurice. Deeper, partly unconscious purpose. Effect of her aim on the character of Eugénie de Guérin's work.

Problems.—No such clear differentiation of the great problems of personal life in the journal as in the other type of autobiography. Education only incidentally treated by Eugénie de Guérin. Her vocation: significant as typifying thoroughly the woman of the old régime.

Range of personal relationships. By far the greatest that with her brother Maurice. Character of her love for him. Significance of the relationship in her life and development.

Religion.—The religious life in a fine, high sense entirely central in Eugénie de Guérin. Character of her faith. Its relation to all other aspects of her life. Her anxiety over her brother's development. Value of the type of religious life and experience evident in Eugénie de Guérin.

Conclusions.—How far Eugénie de Guérin realized her subjective possibilities. Value of her life to others and to the world. Fragrance as of an old-time, walled-in garden in the impressions that reveal her exquisite personality. Value of the type of life Eugénie de Guérin represents. Its main limitations and dangers.

ILLUSTRATIONS

"Three letters since yesterday, three very great pleasures, for I am so fond of letters and of those who have written them to me: Louise, Mimi, and Félicité. That dear Mimi says such sweet charming things about our separation, her return, her weariness, for she gets weary of being far from me, as I of being without her. Each moment I see and feel that I want her, at night more especially, when I am so accustomed to hear her breathe close to my ear. That slight sound sets me to sleep; and not to hear it inspires me with melancholy reflections. I think of death, which also silences everything around us, which also will be an absence. These night thoughts depend somewhat on those I have had during the day. Nothing gets talked of but sickness and death; and the Andillac bell has done nothing but toll these last days. It is typhus fever that is now raging, as it does every year. We are all lamenting a young woman of your age, the prettiest and most respectable in the parish, carried off in a few days! She leaves a young infant that she was still nursing. Poor little thing! the mother was Marianne de Gaillard. Last Sunday I went to bid farewell to a dying girl of eighteen. She knew me, poor young creature, spoke just a word and fell back to her praying. I wished to say something to her, but I did not know what to say; the dying speak better than we. They buried her on the Monday. How many reflections these new graves suggest! Oh my God, how quickly we go out of this world! At night when I am alone, all these dead faces come before me. I am not afraid, but all my thoughts put on mourning, and the world appears to me sad as a tomb; and yet I told you that those letters gave me pleasure. Oh, yes, it is very true, in the midst of this mortality my heart is not dumb, and, indeed, only feels the more keenly what brings it life. Accordingly your letter gave me a flash of joy, or rather of true happiness, by all the good news of which it is full. At length your future begins to dawn; I see before you a profession, a social position, some certainty as to material existence. God be praised! this is the thing in the world that I most desired for thee and for me too, for my future is linked with thine, they are brothers. I have had beautiful dreams on this head, and may perhaps tell them thee. But for the present good-bye, I must write to Mimi."

—Eugénie de Guérin, *Journal*, pp. 2–4.

"I change the form of my Journal, to make it more convenient for my pocket, into which I mean to put it when I go from home. In this way we shall find in it whatever chances to strike me when I go out, whether into the world or into the country. Upon such occasions I see, hear, feel, think, a thousand things that please, displease, surprise me, and that I should like to fix somewhere or other. This would be useful, showing me in some degree what I am when away from home, when mixing with the world, its conversations and amusements, and all else to which I am unaccustomed. I am conscious of something unwonted going on within me at these times; thoughts and feelings before unknown occur to me, and I feel that I am not like others, nor like what I am here. When thus in this unusual mood I am aware of it, indeed, but fail to take any particular note of it, and yet it would be well to see whither it leads me. I shall revert to this subject; but now I have something even better to do than to write, I am going to pray. Oh, how I love prayer!

I would that all the world knew how to pray; I would that children, and those who are old; that the poor, the afflicted, the diseased in body and mind; that all who live and suffer could feel the balm of prayer! But I cannot speak of these things. What should be said of them is ineffable."

—Eugénie de Guérin, *Journal*, pp. 95, 96.

"I really must write to Gaillac. It is to —— that I shall write, but not as I do to thee or to Louise, at full length, freely, fully; but briefly, as it were, in miniature. It is enough for one who only wants to make herself visible. I keep the large scale for intimates. Two visits, two letters written, and one received; this is a great deal in the course of a Cayla day. The weather too was fine; we went down to the meadow, and enjoyed the sun as we might have done in spring."

—Eugénie de Guérin, *Journal*, p. 18.

"The world does not know the value of a confessor, of the man who is the friend of the soul, its most intimate confidant, its physician, its master, its light; the man who binds and looses us, who gives us peace, who opens to us heaven, to whom we speak on our knees, calling him our father, as we do God, since, in fact, faith does truly make him God and Father. Woe to me if, when I am at his feet, I see anything but Jesus Christ listening to the Magdalen, and forgiving her much, because she loves much! Confession is an expansion of repentance into love. It is a very sweet thing, a great happiness for the Christian soul, a great benefit, and ever greater in proportion as we enjoy it more, and as the heart of the priest to which we pour out our tears resembles the Divine heart *that has so loved us*."

—Eugénie de Guérin, *Journal*, p. 98.

"Returned once more to my complete solitude. My father is gone to look for some books in a neighboring library. I do not know what he will bring back. I have asked for 'Notre Dame de Paris,' which until now I never would read. Why, then, should I now do so? It is that I feel my heart too dead for anything to injure it, that I am told of beauties in it that I wish to become acquainted with, and that a man of God, who has much weight with me, has assured me that I

might venture on this book, and that evil is annulled by our way of looking on it. Even the devil, if he displeases, can do no harm. To meet is not to accept him. Perhaps it might be better to remain in ignorance of books and theories in general, but I lay no great stress on knowledge. It is not to inform but to elevate myself that I read; to me everything is a ladder to heaven, even this little Journal that I link with a heavenly thought known to God. If God did not see everything, I would show Him everything. I could not dispense with the Divine approval in my life and my affections, but I care but little for the approval of men, still less for that of women."

—Eugénie de Guérin, *Journal*, p. 287.

TOPICS FOR STUDY AND DISCUSSION

1. What is the value for the study of personal life of such a record as Eugénie de Guérin's *Journal* in comparison with the autobiographies previously studied?
2. The effect of Eugénie de Guérin's purpose in writing her *Journal* on the character of her self-revelation.
3. What problem is central in Eugénie de Guérin's *Journal?*
4. Compare in religious development Eugénie de Guérin and Romanes.
5. Compare Eugénie de Guérin and Benvenuto Cellini as types of personality.
6. Is it possible by comparing Eugénie de Guérin with the characters previously studied to differentiate elements of the woman's problem from what is typically the man's?
7. Compare Eugénie de Guérin and Pierre Loti.
8. Wherein lies the chief danger of failure in such a life as Eugénie de Guérin's?
9. How far did Eugénie de Guérin realize actively her own possibilities?
10. What is the value to the world of such a life as Eugénie de Guérin's?

TEXT

Guérin, Eugénie de, *Journal*, edited by G. S. Trebutien (translated). Pp. 423. Catholic Publication Society, New York, 1891.

COMPARATIVE STUDIES

Abelard and Heloise, *Letters;* Amiel, *Journal;* Anderson, *A Few Memories;* Bashkirtseff, *Journal;* Bauer, *Memoirs;* Besant, *Autobiography;* Guérin, Eugénie de, *Letters;* Guérin, Maurice de, *Journal;* Kildare, *My Mamie Rose;* Kovalevsky, *Recollections and Biography;* Krasinska, *Journal;* Menken, *Infelicia;* Morris, *Life on the Stage;* Potocka, *Memoirs;* Romanes, *Life and Letters.*

VII. MARIE BASHKIRTSEFF: THE UNFULFILLED LIFE OF A WOMAN GENIUS

Life of Marie Bashkirtseff.—Born of noble Russian family in 1860; died, after a long struggle with illness, in Paris, in 1884. Remarkable genius and great achievement in painting, considering how early her life was cut off. The center of a group of admiring friends and artists in Paris and receiving high honors in the Salon.

The Journal.—Purpose of Marie Bashkirtseff in writing her *Journal:* contrast Eugénie de Guérin. Whole life from the age of eleven covered by the *Journal.* Frank and searching self-confession by Marie Bashkirtseff. Thus, in spite of posing, at times even to herself, her *Journal* one of the most valuable human documents in the whole field of autobiography.

Early development.—Somewhat unhealthy childhood of Marie Bashkirtseff. Relation to her family. Intense desire from her earliest years to achieve fame. Effect of the nomadic life at continental hotels begun in her tenth year.

Early studies. Significance of her plan of independent work formed at the age of twelve. Absence of formal education; but great development through books, art, travel and contact with social life. Compare her education with that of Mill; with that of Loti.

Vocation.—Different avenues of Marie Bashkirtseff's self-expression; painting increasingly the dominant one. Her restless ambition. Relation of her vocation to her self-culture. Influences stimulating her activity. Periods of intense, even excessive, work alternating with periods of deep depression and almost paralysis. Causes of this uneven and irregular self-realization in active work. Light her experience throws on the woman's problem in the vocation.

Character and range of Marie Bashkirtseff's work in painting. Value of her achievement in art. Her attitude toward her work. Her reverence for genius. Effect upon her of partial success. Question as to her aim in her work in painting. How far she brought to realization her potential powers during her brief life. Compare her life in aim and achievement with that of Cellini's. The relation of the *Journal* to other avenues of her self-expression.

Personal relationships.—Marie Bashkirtseff's family life as child and as woman. Strong imaginative tendency giving slight objective

elements deep subjective meaning. Compare in her early imaginative love-affairs; in later experiences. Essential loneliness of her life and absence of strong and positive personal relationships: reasons for this. Her view of love. Her attitude toward her fellow-students. Pathos in the late friendship with Bastien-Lepage. Causes for the unfulfilled character of her personal life in spite of the wealth of possibilities in her rich womanhood.

Religion.—Crude and yet earnest elements in Marie Bashkirtseff's religion. Compare Cellini; Loti. Mingling in her of despairing pessimism with strong faith. Relation of faith to conduct in her life.

Conclusions.—Type of personality in Marie Bashkirtseff. Contrast Eugénie de Guérin. Which life is more desirable for the individual? Which is better worth while for the world? Deep pathos in Marie Bashkirtseff's life. Reasons for its unfulfilled character. What different circumstances and influences might have brought her rich potentialities to full and happy development?

ILLUSTRATIONS

"Of what use were pretense or affectation? Yes, it is evident that I have the desire, if not the hope, of living upon this earth by any means in my power. If I do not die young I hope to live as a great artist; but if I die young, I intend to have my journal, which cannot fail to be interesting, published. Perhaps this idea of publication has already detracted from, if not destroyed, the chief merit that such a work may be said to possess? But, no! for in the first place I had written for a long time without any thought of being read, and then it is precisely because I hope to be read that I am altogether sincere. If this book is not the *exact*, the *absolute*, the *strict* truth, it has no *raison d'être*. Not only do I always write what I think, but I have not even dreamed, for a single instant, of disguising anything that was to my disadvantage, or that might make me appear ridiculous. Besides, I think myself too admirable for censure. You may be very certain, then, charitable readers, that I exhibit myself in these pages *just as I am*."

—Marie Bashkirtseff, *Journal*, Preface, p. iii.

"Monday, December 27, 1875.—All my life is contained in this diary; my calmest moments are those in which I write; they are perhaps my only calm moments.

If I should die young, I will burn these pages; but if I live to be old, this diary will be given to the public. I believe there is no photograph yet, if I may so express myself, of the whole life of a woman—of all her thoughts, of everything, everything. It will be curious.

If I die young, and it should chance that my journal is not burned, people will say, 'Poor child; she has loved, and all her despair comes from that!'

Let them say so, I shall not try to prove the contrary, for the more I should try to do so the less would I be believed.

What can there be more stupid, more cowardly, more vile, than humanity? Nothing. Humanity was created for the perdition of—good! I was going to say, of humanity.

It is three o'clock in the morning, and, as my aunt says, I shall gain nothing by losing my sleep.

Oh, how impatient I am! I wish to believe that my time will come, but something tells me that it will never come; that I shall spend my life in waiting —always waiting."

—Marie Bashkirtseff, *Journal*, p. 35.

"Thursday, November 8, 1877.—There is only one thing that could have taken me away from the studio for the whole afternoon, and that is Versailles.

On the stairs I came face to face with Julian, who was surprised to see me leaving so early. I explained to him how it was, and said that nothing but Versailles could have taken me away from the studio. He said that was so much the more to be commended, as I had so many temptations in the way of amusements.

'I find pleasure nowhere but here, Monsieur,' I said.

'And you are right; you shall see how glad you will be that it is so two months hence.'

'You know my desire is to be a great artist, and that I am not learning drawing as—an amusement.'

'I should hope so! That would be to put a bar of gold to the same use as a bar of copper, and that would be a crime; I assure you that with your ability—I see evidence of that in the admirable things you have already done—you do not need more than a year and a half to accomplish wonders.'

'Oh!'

'I repeat it, wonders!'

'Take care, Monsieur, I shall go away enchanted.'

'I speak the truth, you shall see for yourself; by the end of this winter you will be able to draw very well. I give you six months in which to familiarize yourself with colors, without neglecting your drawing—to accomplish wonders, in a word.'

Merciful Heaven! During the drive home I did nothing but laugh and cry for joy; and I already began to indulge in dreams of receiving five thousand francs for a portrait.

So much happiness makes me afraid. A year and a half for portraits, but for a picture? Let us say two or three years more—we shall see."

—Marie Bashkirtseff, *Journal*, pp. 148, 149.

"Saturday, November 10, 1877.—M. Robert-Fleury was tired and indisposed to-day, and corrected scarcely half of our drawings. No one received a compliment from him, *not even I ;* I was a little surprised at this, as Julian had thought my work very good. Yes, but I was dissatisfied with it myself. I am disgusted.

Afterwards I made some sketches; one of them, a sort of caricature, turned out a success. Julian made me put my name to it, and placed it in his album.

How much more easily we are affected by disagreeable things than by pleasant ones!

For a month past I have heard nothing but words of commendation, with the exception of one occasion, a fortnight ago. This morning I was scolded, and I have forgotten everything but the scolding. But it is always so. A thousand persons applaud; a single one hisses, and his voice drowns the voices of all others."

—Marie Bashkirtseff, *Journal*, p. 149.

"Saturday, April 22, 1882.—No, what was necessary to me in order that I should continue to live, was genius. I can never be happy in the same way as other people are. To be loved and to be famous, as Balzac says, this is to be happy! And to be loved is only the natural consequence of being famous. Breslau, who is thin, cross-eyed, and haggard, although her face is an interesting one, can never exercise any feminine attraction except through her genius, while, if I had her talent, I should be superior to any woman in Paris. But that must come. In the wild desire that it should come, I seem to see a hope that it will."

—Marie Bashkirtseff, *Journal*, p. 288.

"To end, to end, to exist no longer—this is what is horrible. To be gifted with genius enough to last for an eternity—and to write stupid things with a trembling hand because the news of having received a miserable mention delays in coming."

—Marie Bashkirtseff, *Journal*, p. 342.

"To be applauded, to achieve a triumph! And when I have received a second class medal, no doubt I shall want a first class one? Of course.

And after that the cross? Why not? And afterward? And afterward to enjoy the fruit of my labors, of my struggles, to go on working, to make as much progress as possible, to try to be happy, to love and to be loved.

Yes, afterward we shall see; there is no hurry. I shall be neither uglier nor older, so to say, in five years to come than I am to-day. And if I were to marry hastily now, I might repent it. But, after all, it is indispensable for me to marry; I am twenty-two years old, and people take me to be older; not that I look to be so, but when I was thirteen, when we lived in Nice, I was taken to be seventeen, and I looked it.

In short, to marry some one who *truly loved me ;* otherwise I should be the most unhappy of women. But it would be necessary that this *some one* should be at least a suitable *parti.*

To be famous! illustrious!—that would settle everything. No, I must not expect to meet an ideal being who would respect and love me, and who would, besides, be a *good parti.*

Ordinary people are afraid of famous women, and geniuses are rare."

—Marie Bashkirtseff, *Journal*, p. 348.

"I fancy there is no one who takes so intense a delight in *all things* as I do—art, music, painting, books, society, dress, luxury, gayety, solitude; tears and laughter, sadness and rejoicing; love, cold, heat; the solemn plains of Russia and the mountains that surround Naples; the snows of winter, the rains of autumn, spring with its intoxicating joys, the calm days and the glorious starlit nights of summer—I love them and delight in them all. Everything in nature presents itself to

me under an aspect either interesting or sublime; I long to see everything, to grasp everything, to embrace everything, to enter into the heart of everything, and to die—since die I must, whether in one year or in thirty years, I care not which—to die, exhaling my being in an ecstasy of joy at solving this last mystery of all, the end of all things, or the beginning of things divine."

—Marie Bashkirtseff, *Journal*, p. 372.

TOPICS FOR STUDY AND DISCUSSION

1. Marie Bashkirtseff's aim in writing her *Journal*, and the effect of that aim on the character of the work.
2. The effect of the nomadic hotel life on Marie Bashkirtseff's character and development.
3. Compare Eugénie de Guérin and Marie Bashkirtseff as types of womanhood.
4. Compare Marie Bashkirtseff and Benvenuto Cellini in aim and achievement in the field of art.
5. Compare Marie Bashkirtseff and Pierre Loti in fundamental attitude toward life.
6. What are the causes for the unfulfilled character of Marie Bashkirtseff's life.
7. Is Marie Bashkirtseff's or Eugénie de Guérin's life subjectively more desirable? Which is of greater value to the world?
8. What changed circumstances and influences would have brought Marie Bashkirtseff's life to fuller realization?
9. Compare Marie Bashkirtseff with the men studied and show what in her attitude and action in her vocation is typical of the woman as contrasted with the man.
10. What in Marie Bashkirtseff's experience in the field of personal relationship is characteristic of the woman's problem?

TEXT

Bashkirtseff, Marie, *Journal*, translated by Mary J. Serrano. Pp. viii+434. Cassell and Co., New York, 1891.

COMPARATIVE STUDIES

Alcaforado, *Love Letters of a Portuguese Nun*; Anderson, *A Few Memories*; Balzac, *Love Letters*; Bashkirtseff, *Last Confessions*; Bashkirtseff, *Letters*; Bauer, *Memoirs*; Breton, *Autobiography*; Burnett, *The One I Knew the Best of All*; Cellini, *Life of*; Guérin, Eugénie de, *Journal*; Kovalevsky, *Recollections and Biography*; Krasinska, *Journal*; Menken, *Infelicia*; Morris, *Life on the Stage*; Potocka, *Memoirs*.

VIII. SONYA KOVALEVSKY: THE CONFLICT BETWEEN LOVE AND AMBITION

Life of Sonya Kovalevsky.—Born of aristocratic Russian family in 1850. Early life in Moscow and in the country. Relation to family and servants in a landed proprietor's house. Influenced by the radical movement in the younger generation in Russia. Forming nominal marriage to gain freedom for pursuing scientific studies. Strange personal experiences. Made Professor of Mathematics at the University of Stockholm. Death in 1891.

Strikingly significant type in Sonya Kovalevsky. Starting with reaction against ordinary human experiences; ending in bitter disappointment that she had been denied them. Her ambition successful beyond her dreams; yet her life seeming to her a failure. Thus her experience impressively instructive with reference to the modern woman's problem.

The Autobiography.—Sonya Kovalevsky's self-confession confined to the period of childhood and closing in her fourteenth year. Thus compare with Loti's *Story of a Child.* Aim in Sonya Kovalevsky's book; mingling of scientific and artistic qualities. Evidences in the child of the woman that was to be. Influence of Dostoyevsky and the "Young Russia" movement.

Biography by the Duchess of Cajanello.—Material used in the *Biography.* Value of the work as an interpretation as well as a record.

Sonya Kovalevsky's marriage.—Attitude toward personal love. The singular nominal marriage. Curiously distorted attitude of Sonya toward the deep experiences of personal life; this attitude a result of environing influences. The period of study abroad. The nominal marriage becoming a real one, yet on an insufficient basis. Inevitable suffering in consequence, yet throughout entire innocence in Sonya Kovalevsky's intention. Singular transformation of her attitude toward her husband. His life and death.

Sonya's relation to her child. Why did she not gain more satisfaction from the relationship?

The professorship in Stockholm.—Sonya Kovalevsky's brilliant scientific genius. Her acceptance of the professorship of Mathemat-

ics in the University of Stockholm not only a satisfaction of her ambition in science, but a means of furthering the intellectual advancement of women.

Sonya's novels. Growing fame. Visits to Russia and Berlin. Friendships.

The crisis.—Climax of the long struggle between the two aspects of Sonya Kovalevsky's life reached when, at the same time she writes in successful competition for the highest prize in science given by the French Academy, she forms the deepest friendship of her life, that for the man of genius who promises to answer completely the need of her heart.

The conflict. Increasing depression and bitter disappointment. The golden fruit of her intense ambition dust and ashes in her hands. So sense of failure. Was the failure inevitable? What changes in temperament or circumstances might have brought her wonderful life to happy fruition?

The modern woman's problem.—Sonya Kovalevsky's life of universal significance. How it illuminates the lives of women and the difficulties they must meet in the present troubled transition epoch.

ILLUSTRATIONS

"I remember how we passed through the pine forest late at night. Neither I nor my sister was asleep. We sat in silence, reviewing all the various impressions of the past three months, and eagerly inhaling the spicy odor of spring, with which the air was saturated. Both our hearts were aching with a sort of oppressive expectation.

Little by little complete darkness descended. We were proceeding at a foot-pace, on account of the bad road. The postilion seemed to be asleep on his box, and was not shouting at his horses; nothing was to be heard but the splashing of the horses' hoofs in the mud, and the faint, intermittent jingling of the bells. The pine forest stretched out on both sides of the road, dark, mysterious, impenetrable. All at once, as we entered a glade, the moon seemed to swim out from behind the forest, and flooded us with silvery light so brilliant and unexpected that we were even startled.

After my explanation with my sister in Petersburg, we had not touched upon any private questions, and a sort of constraint still existed between us—some new sensation had taken possession of us. But at that moment, as if by mutual agreement, we pressed close to each other, exchanged an embrace, and felt that there was no longer any foreign element interposed between us, and that we were near to each other, as in the past. A feeling of reckless, unbounded joy in life overpowered us both. Heavens! how that life which lay before us attracted us, and beckoned us on; and how illimitable, how mysterious, and how beautiful, it seemed to us that night!"

—Sonya Kovalevsky, *Recollections of Childhood*, pp. 150, 151.

"She had been in Paris together with Poincaré and other mathematicians. While in conversation with them she had felt a desire awaken within her to occupy herself with problems the solution of which was to bring her the highest fame, and to gain for her the highest prize of the French Academy of Science.

It now seemed to her that nothing was worth living for but science. Everything else—personal happiness, love, and love of nature, day-dreaming—all was vain. The search after scientific truth was now to her the highest and most desirable of things. Interchange of ideas with her intellectual peers, apart from any personal tie, was the loftiest of all intercourse. The joy of creation was upon her, and now she entered into one of those brilliant periods of hers, when she was handsome, full of genius, sparkling with wit and humor."

—Leffler, *Biography of Sonya Kovalevsky*, pp. 232, 233.

"Shortly after my departure she had made the acquaintance of a man who she said was, in her opinion, more full of genius than any one she had ever known. She had from the first been attracted to him by the strongest sympathy and admiration, which, little by little, had developed into passionate love. He, on his side, had admired her warmly, and had asked her to be his wife. But she felt that he was drawn to her more by admiration than by love, and naturally refused to marry him. She now threw her whole soul into the endeavor to win him completely and awaken in his soul the same devotion which she felt for him."

—Leffler, *Biography of Sonya Kovalevsky*, p. 260.

"During the last few months before the essay was despatched to Paris she had lived in a frightful state of excitement, torn by two conflicting claims—she was at once a woman and a scientist. Physically she nearly killed herself by working exclusively at night; spiritually she was racked by the two great claims now pressing upon her—the one requiring her to finish an intellectual problem, the other demanding her surrender to the new and powerful passion which possessed her.

* * * * * * *

She felt dimly, though she never gave it expression in words, that *his* love was chilled by seeing her, just when they were most closely drawn together, engrossed by a scheme which perhaps seemed to him a mere ambitious striving for honor and distinction, arising from pure vanity.

* * * * * * *

She ought, she thought, to have sacrificed her ambition and vanity for that which was so much more to her than worldly success. But still she could not do it. To withdraw at the very verge of success would have been to give the world a striking proof of woman's incompetence. The force of circumstances and her own nature carried her forward to the goal she had set before her."

—Leffler, *Biography of Sonya Kovalevsky*, pp. 266–268.

"During the long days and nights she spoke unceasingly of her own life, her own fate. She talked more to herself than to me. She went through a kind of self-examination, as though seeking the reason why

she must be always suffering and unhappy; why could she never get what she wanted—illimitable love? 'Why, why can no one love me?' she cried, again and again. 'I could be more to a man than most women—and why are the most insignificant women loved while I remain unloved?'"

—Leffler, *Biography of Sonya Kovalevsky*, p. 277.

"In this circle, so sympathetic to her feelings, Sonya became open-hearted. I had never seen her so communicative, except when in private conversation. She spoke openly of her dissatisfaction with life; of her sterile triumphs in science. She said she would willingly exchange all the celebrity she had won, all the triumphs of her intellect, for the lot of the most insignificant woman who lived in her proper circle—a circle of which she was the center, and in which she was beloved.

But Sonya noticed with some bitterness that no one believed her statement. All her friends thought her more ambitious than affectionate or sensitive, and they laughed at her words as though she were but indulging in one of her paradoxes.

The Norwegian author, Jonas Lie, was the only person who understood Sonya fully. Once, in a little speech he made, he showed his comprehension of her so plainly that she was moved to tears. It was on one of the pleasantest of our Paris days. We were dining with Jonas Lie. * * * He spoke of Sonya, not as the great mathematician, nor even as the successful author, but as the little 'Tanya Raevsky,' whom he said he had learned to love so truly, and for whom he felt so great a sympathy. He said he was so sorry for the poor little misunderstood child who so longed for tenderness. He doubted, he said, whether she had ever been understood. Life, he had heard, had lavished on her every gift upon which she set no value; had given her honors, distinction, and success. But it had denied her what she most wanted. She still remained standing there with great, wide-open eyes, yearning for a touch of tenderness. There she stood, with her empty outstretched hands. What did she want? Only an orange. 'Thank you, Mr. Lie,' Sonya murmured, in accents deeply moved and choked with tears. 'I have had many speeches made about me in my life, but never one so beautiful.' She could say no more. She sat down—for she had risen in the impulse of the moment—and tried to conquer her emotion by drinking a glass of water."

—Leffler, *Biography of Sonya Kovalevsky*, pp. 281, 282.

TOPICS FOR STUDY AND DISCUSSION

1. The purpose and value of Sonya Kovalevsky's *Recollections of Childhood*.
2. Compare Sonya Kovalevsky's *Recollections* with Loti's *Story of a Child*.
3. Compare the *Biography* of Sonya Kovalevsky with the autobiographies previously studied.

4. Compare Eugénie de Guérin and Sonya Kovalevsky as types of womanhood.
5. Compare the lives of Sonya Kovalevsky and of her sister with reference to their happiness and their value to the world.
6. To what extent did Sonya Kovalevsky's life realize its subjective possibilities?
7. What is the value of Sonya Kovalevsky's contribution to the world?
8. Compare Sonya Kovalevsky and Marie Bashkirtseff as types of womanhood.
9. Compare Sonya Kovalevsky and Romanes in their work in science and in their personal lives.
10. Was Sonya Kovalevsky right in her view of her life at its close?
11. What were the causes of the unsatisfied character of Sonya Kovalevsky's life?
12. What typical differences are evident in the attitude men and women sustain to the problem of the vocation; of love; of religion?

TEXT

Kovalevsky, Sonya, *Recollections of Childhood*, translated by Isabel F. Hapgood. With a *Biography* by Anna Carlotta Leffler, Duchess of Cajanello. Pp. 318. The Century Co., New York, 1895.

COMPARATIVE STUDIES

Abelard and Heloise, *Letters;* Alcaforado, *Love Letters of a Portuguese Nun;* Anderson, *A Few Memories;* Bashkirtseff, *Journal;* Bauer, *Memoirs;* Besant, *Autobiography;* Guérin, Eugénie de, *Journal;* Kildare, *My Mamie Rose;* Krasinska, *Journal;* Kropotkin, *Memoirs of a Revolutionist;* Menken, *Infelicia;* Morris, *Life on the Stage;* Potocka, *Memoirs.*

IX. AMIEL: A MODERN HAMLET IN PERSONAL LIFE

The life of Amiel.—Born Geneva, 1821, of a French family emigrating to Switzerland after the revocation of the Edict of Nantes. Left an orphan at twelve. Lonely childhood. Contact chiefly with older people. Epoch of awakening from twenty-one to twenty-seven. Long-continued philosophical studies in Germany. Returning to assume professorship at Geneva under circumstances separating him from the social life to which he naturally belonged. Work as teacher. Fragmentary output in literature. The *Journal* the one great expression of his life. Death in 1881.

The Journal.—Amiel's *Journal* an expression of his whole life from twenty-seven to sixty. Thus a wonderful human document embodying a most remarkable and instructive type of personality.

Amiel's purpose in writing. Effect on his creative activity of writing out fully his thoughts and impressions in the *Journal*. Measure of self-knowledge Amiel displays.

The central problem.—Amiel's Journal dealing with all the great aspects of personal life; but the problem behind all others that of the nature of Amiel's own personality and the causes paralyzing his effective self-realization.

Character of Amiel's reveries. His passion for the Infinite; yet abandoning the only path by which the Infinite is to be reached. The fault in Amiel opposite to the failure in ordinary life, yet universally illuminating.

Personal life.—Amiel's friendships. Reasons why his friends never came to a full understanding of him. Wonderful sensitiveness of Amiel to love, yet absence of any great satisfying relation in his life. Causes of his failure. His tragedy the negative one, resulting from not quite daring to live.

Vocation.—Amiel's objective contribution. Relative value of the different aspects of his work. The supreme importance of the *Journal* as an embodiment of Amiel's spirit. What would have made possible a larger and more normal contribution from Amiel in the field of the vocation.

Religion.—The constant presence of the problem of faith in Amiel.

The relation of the religious problem to the one definitely central in the *Journal.*

Amiel's wisdom.—Marvelous insight of Amiel into great questions of human life. His thoughts on democracy. His appreciation and description of nature. His discussion of the deepest aspects of personal experience.

Conclusions.—Significance of the type of personality present in Amiel. Causes of the measure of failure in the various aspects of his life. The tragedy of negation in contrast to the more positive type. Compare in self-realization and in contribution to the world, Amiel and Benvenuto Cellini. Causes for the unfulfilled character of Amiel's life in comparison with those present in the case of Marie Bashkirtseff and Sonya Kovalevsky. Thus universal significance of Amiel's unique personality and experience.

ILLUSTRATIONS

"There, thanks to this Journal, my excitement has passed away. I have just read the last book of it through again, and the morning has passed by. On the way I have been conscious of a certain amount of monotony. It does not signify! These pages are not written to be read; they are written for my own consolation and warning. They are landmarks in my past; and some of the landmarks are funeral crosses, stone pyramids, withered stalks grown green again, white pebbles, coins,—all of them helpful towards finding one's way again through the Elysian fields of the soul. The pilgrim has marked his stages in it; he is able to trace by it his thoughts, his tears, his joys. This is my travelling diary: if some passages from it may be useful to others, and if sometimes even I have communicated such passages to the public, these thousand pages as a whole are only of value to me and to those who, after me, may take some interest in the itinerary of an obscurely-conditioned soul, far from the world's noise and fame. These sheets will be monotonous when my life is so; they will repeat themselves when feelings repeat themselves; truth at any rate will be always there, and truth is their only muse, their only pretext, their only duty."

—Amiel, *Journal,* Vol. 1, pp. 41, 42.

"Family life, especially, in all its delightfulness, in all its moral depth, appeals to me almost like a duty. Sometimes I cannot escape from the ideal of it. A companion of my life, of my work, of my thoughts, of my hopes; within, a common worship, towards the world outside, kindness and beneficence; educations to undertake, the thousand and one moral relations which develop round the first—all these ideas intoxicate me sometimes. But I put them aside, because every hope is, as it were, an egg whence a serpent may issue instead of a dove, because every joy missed is a stab; because every seed confided to destiny contains an ear of grief which the future may develop.

I am distrustful of myself and of happiness because I know myself.

The ideal poisons for me all imperfect possession. Everything which compromises the future or destroys my inner liberty, which enslaves me to things or obliges me to be other than I could and ought to be, all which injures my idea of the perfect man, hurts me mortally, degrades and wounds me in mind, even beforehand."

—Amiel, *Journal*, Vol. 1, pp. 18, 19.

"Why do I find it easier and more satisfactory, as a writer of verse, to compose in the short metres than in the long and serious ones? Why, in general, am I better fitted for what is difficult than for what is easy? Always for the same reason. I can not bring myself to move freely, to show myself without a veil, to act on my own account and act seriously, to believe in and assert myself, whereas a piece of badinage which diverts attention from myself to the thing in hand, from the feeling to the skill of the writer, puts me at my ease. It is timidity which is at the bottom of it. There is another reason, too,—I am afraid of greatness, I am not afraid of ingenuity, and distrustful as I am both of my gift and my instrument, I like to reassure myself by an elaborate practice of execution. All my published literary essays, therefore, are little else than studies, games, exercises, for the purpose of testing myself. I play scales, as it were; I run up and down my instrument, I train my hand, and make sure of its capacity and skill. But the work itself remains unachieved. My effort expires, and, satisfied with the *power* to act, I never arrive at the will to act. I am always preparing and never accomplishing, and my energy is swallowed up in a kind of barren curiosity.—Timidity, then, and curiosity—these are the two obstacles which bar against me a literary career. Nor must procrastination be forgotten. I am always reserving for the future what is great, serious, and important, and meanwhile I am eager to exhaust what is pretty and trifling. Sure of my devotion to things that are vast and profound, I am always lingering in their contraries lest I should neglect them. Serious at bottom, I am frivolous in appearance. A lover of thought, I seem to care above all for expression; I keep the substance for myself, and reserve the form for others. So that the net result of my timidity is that I never treat the public seriously, and that I only show myself to it in what is amusing, enigmatical, or capricious; the result of my curiosity is that everything tempts me, the shell as well as the mountain, and that I lose myself in endless research; while the habit of procrastination keeps me for ever at preliminaries and antecedents, and production itself is never even begun.

But if that is the fact, the fact might be different. I understand myself, but I do not approve myself."

—Amiel, *Journal*. Vol. 1, pp. 90, 91.

"Magnificent weather. The morning seems bathed in happy peace, and a heavenly fragrance rises from mountain and shore; it is as though a benediction were laid upon us. No vulgar intrusive noise disturbs the religious quiet of the scene. One might believe oneself in a church —a vast temple in which every being and every natural beauty has its place. I dare not breathe for fear of putting the dream to flight,— a dream traversed by angels."

—Amiel, *Journal*, Vol. 2, p. 110.

"Gray sky—a melancholy day. A friend has left me, the sun is unkind and capricious. Everything passes away, everything forsakes us. And in place of all we have lost, age and gray hairs!"

—Amiel, *Journal,* Vol. 2, p. 111.

TOPICS FOR STUDY AND DISCUSSION

1. Purpose and value of Amiel's *Journal* in comparison with other texts studied.
2. Did the writing of his *Journal* correct or deepen Amiel's morbidness?
3. To what extent did Amiel understand his own problem?
4. Compare Amiel and Loti as types of manhood.
5. Compare Amiel and Benvenuto Cellini in measure of self-realization and in reference to the value of their respective contributions to the world.
6. The sources of Amiel's remarkable insight into personal life.
7. The value and errors in Amiel's criticism of democracy.
8. What light does Amiel's view of the common people throw on the limitations of his own personality?
9. Compare Amiel and Shakespeare's Hamlet as types of personality.
10. The causes of the measure of failure present in Amiel's life.
11. Is the tragedy of negation or that of positive suffering the more to be dreaded?

TEXT

Amiel, Henri-Frédéric, *The Journal Intime of*, translated by Mrs. Humphry Ward. Miniature edition, 2 vols., pp. xcvi+319+402. Macmillan & Co., New York, 1896.

COMPARATIVE STUDIES

St. Augustine, *Confessions;* Balzac, *Love Letters;* Goethe, *Autobiography;* Guérin, Eugénie de, *Journal;* Guérin, Maurice de, *Journal;* Franklin, *Autobiography;* Goethe, *Autobiography;* Loti, *Story of a Child;* Maimon, *Autobiography;* Riis, *The Making of an American;* Romanes, *Life and Letters;* Salvini, *Autobiography;* Spencer, *Autobiography;* Wilde, *De Profundis.*

X. GOETHE: THE GREAT ASPECTS OF PERSONAL LIFE IN BALANCED RELATION AND LARGE FULFILLMENT

The closing study.—Goethe chosen as a final type of personality because presenting all the problems of personal life in clear and positive development. Goethe's life more strongly and consistently affirmative than any other available through the literature of autobiography.

Material for the study of Goethe's personality.—The *Autobiography* (*Dichtung und Wahrheit aus meinem Leben*) as the great text. Vast amount of supplementary self-confession in journals and letters. Further revelation of Goethe in his works.

Goethe's aim in writing the *Autobiography*. Period of his life covered by it. Trustworthiness of his narration as compared with others studied. Significance that he knew his account would be poetry or fiction as well as truth.

Education.—In a large sense the whole *Autobiography* devoted to the problem of education. As Goethe's consistent aim was self-culture, so all aspects of his life considered from the point of view of his development through them.

Singular wealth of environing influences about Goethe's childhood. Remarkable power on Goethe's part of responding to these. Compare older friends, studies, games, youthful associates. Effect upon him of the early love-affair. Compare Goethe and Mill in early education; in the influence of the father in each instance.

Leipzig studies. Chief sources of Goethe's education during the first university period. Studies on return home. Strassburg university experience. Equipment of Goethe at the close of this period. The Italian journey as a further chapter of education.

Personal relationships.—Remarkable group of friends surrounding Goethe in each place where he dwelt. His power to call out the best from each.

Succession of love-experiences in Goethe's life. The personal story of his life at Frankfort and Leipzig. The Frederike episode. Strength and weakness of Goethe evidenced in his narration of it. Lotte and the Wetzlar life. Lili Schönemann.

Later personal relationships of Goethe not treated in the *Autobiography*. Frau von Stein and the circle of Weimar friends. Goethe's domestic life. Splendid friendship with Schiller.

Measure of self-realization of Goethe in this aspect of his life. Effect of his life upon those intimately associated with it. Chief limitations of Goethe [illegible] here.

Vocation.—[illegible]hetic reachings toward his vocation evident in Goethe's early [illegible] His full finding of himself. The central activity of his life. Wo[illegible]ange of work and action in other fields. Measure of realization [illegible]nself through work. Value of his manifold contribution to the [illegible]ld. Compare him with Cellini; with Mill; with Loti; with Amiel.

Religion.—The religious problem subordinated in Goethe's record; yet present throughout his life. His early development. Coming to terms consciously with the universe. The faith that everywhere underlies his mature life. Compare him with Romanes; with Marie Bashkirtseff.

Interrelation of the four problems.—Remarkable balance of Goethe's life. Type of personality evident throughout his experience; contrast Amiel; compare Sonya Kovalevsky; compare Loti. How all aspects of personal life are strongly evident in Goethe and in sound relation to each other. Thus impressively instructive character of his experience. His cosmopolitan wisdom and profound insight. Significance of the limitations evident in his life and spirit.

Conclusions.—What has been accomplished in our work: knowledge gained of certain typical lives of men and women; clear definition of the great problems of life; some understanding of the laws determining development and of the causes making for success or failure; many definite applications; but above all gain in insight. The value of great concrete expressions of life as contrasted with dogmatic theories.

Under all the types of personality studied, the unity of the human spirit. This as the source not only of the ever fresh interest of life but of the illuminating value of each great personality for one's own experience.

ILLUSTRATIONS

"A man remains of consequence, not so far as he leaves something behind him, but so far as he acts and enjoys, and rouses others to action and enjoyment."

—Goethe, *Autobiography*, p. 234.

"Michaelmas, so longingly expected, came at last, when I set out with delight, in company with the bookseller Fleischer and his wife (whose maiden name was Triller, and who was going to visit her father

in Wittenberg); and I left behind me the worthy city in which I had been born and bred, with indifference, as if I wished never to set foot in it again.

Thus, at certain epochs, children part from parents, servants from masters, *protégés* from their patrons; and whether it succeed or not, such an attempt to stand on one's own feet, to make one's self independent, to live for one's self, is always in accordance with the will of nature."

—Goethe, *Autobiography*, p. 203.

"And thus began that tendency from which I could not deviate my whole life through; namely, the tendency to turn into an image, into a poem, everything that delighted or troubled me, or otherwise occupied me, and to come to some certain understanding with myself upon it, that I might both rectify my conceptions of external things, and set my mind at rest about them. The faculty of doing this was necessary to no one more than to me, for my natural disposition whirled me constantly from one extreme to the other. All, therefore, that has been confessed by me, consists of fragments of a great confession, and this little book is an attempt which I have ventured on to render it complete."

—Goethe, *Autobiography*, p. 240.

"When I returned to my occupations in the city, I felt them more than usually wearisome, for a man born to activity forms plans too extensive for his capacity, and overburdens himself with labour. This goes on very well till some physical or moral impediment comes in the way, and clearly shows the disproportion of the powers to the undertaking."

—Goethe, *Autobiography*, p. 389.

"There are few biographies which can represent a pure, quiet, steady progress of the individual. Our life, as well as all in which we are contained, is, in an incomprehensible manner, composed of freedom and necessity. Our will is a prediction of what we shall do. under all circumstances. But these circumstances lay hold on us in their own fashion. The *what* lies in us, the *how* seldom depends on us, after the *wherefore* we dare not ask, and on this account we are rightly referred to the *quia*."

—Goethe, *Autobiography*, pp. 413, 414.

"The confidence which new friends repose in each other usually develops itself by degrees. Common occupation and tastes are the first things in which a mutual harmony shows itself; then the mutual communication generally extends over past and present passions, especially over love affairs; but it is a lower depth which opens itself, if the connexion is to be perfected; the religious sentiments, the affairs of the heart which relate to the imperishable, are the things which both establish the foundation and adorn the summit of a friendship."

—Goethe, *Autobiography*, p. 286.

"The fault you justly notice lies in my inmost nature, in a certain realistic tendency, owing to which I take a delight in veiling my exist-

ence, my actions, my writings from the eyes of the world. Thus I should always like to travel incognito, to choose the poorer dress in preference to the better one, and, in the intercourse with strangers or acquaintances, prefer a subject of lesser importance, or at least the less important expression, to deport myself with more levity than is natural to me, and thus to place myself as it were between my actual self and what I appear to be."

—Goethe, *Correspondence between Goethe and Schiller*, Bohn Library translation, vol. 1, p. 195.

"Freedom is an odd thing, and every man has enough of it, if he can only satisfy himself. What avails a superfluity of freedom which we cannot use? Look at this chamber and the next, in which, through the open door, you see my bed. Neither of them is large; and they are rendered still narrower by necessary furniture, books, manuscripts, and works of art; but they are enough for me. I have lived in them all the winter, scarcely entering my front rooms. What have I done with my spacious house, and the liberty of going from one room to another, when I have not found it requisite to make use of them?

If a man has freedom enough to live healthy, and work at his craft, he has enough; and so much all can easily obtain. Then all of us are only free under certain conditions, which we must fulfil. The citizen is as free as the nobleman, when he restrains himself within the limits which God appointed by placing him in that rank. The nobleman is as free as the prince; for, if he will but observe a few ceremonies at court, he may feel himself his equal."

—Goethe, *Conversations with Eckermann*, Bohn Library translation, p. 202.

"People always fancy that we must become old to become wise; but, in truth, as years advance, it is hard to keep ourselves as wise as we were. Man becomes, indeed, in the different stages of his life, a different being; but he cannot say that he is a better one, and, in certain matters, he is as likely to be right in his twentieth, as in his sixtieth year.

We see the world one way from a plain, another way from the heights of a promontory, another from the glacier fields of the primary mountains. We see, from one of these points, a larger piece of the world than from the other; but that is all, and we cannot say that we see more truly from any one than from the rest. When a writer leaves monuments on the different steps of his life, it is chiefly important that he should have an innate foundation and good-will; that he should, at each step, have seen and felt clearly, and that, without any secondary aims, he should have said distinctly and truly what has passed in his mind. Then will his writings, if they were right at the step where they originated, remain always right, however the writer may develop or alter himself in after times."

—Goethe, *Conversations with Eckermann*, Bohn Library translation, p. 512.

"I have, too, this year among strangers given heed on this point, and found that all men of true sense, with more or less emphasis, in accents gentler or louder, know and confess that the only thing of any

significance in a man's life are the eminent moments, and that the whole merit of a rational man consists in so acting that his life, so far as it depends on him, may comprise the greatest possible extent and intensity of rational, happy moments."

—Goethe, *Travels in Italy*, Bohn Library translation, p. 431.

TOPICS FOR STUDY AND DISCUSSION

1. Compare in aim and inclusiveness Goethe's *Autobiography* with those previously studied.
2. What problem is central in Goethe's *Autobiography?*
3. Compare Goethe and Mill in early education.
4. What explains the widely different reaction of Goethe and Mill upon a similar influence from the father in each instance?
5. Compare Cellini and Goethe in the vocation.
6. What are the chief weaknesses in Goethe's life as revealed in the *Autobiography?*
7. Compare Amiel and Goethe.
8. What saved Goethe from the weaknesses typical in a life like Loti's?
9. Compare Goethe's religious development with that of Romanes.
10. Compare Goethe and Sonya Kovalevsky as human personalities.
11. On the basis of our studies would you say that a life was rendered more fruitful by having some definite storm-center or by smooth and regular development?
12. On the basis of the lives studied which aspect of personal life do you regard as of greatest importance for personal happiness? Which with reference to the contribution one makes to the world?

TEXT

Goethe, *Autobiography and Annals*, translated by John Oxenford and Charles Nisbet, 2 vols., Bohn Library. George Bell & Sons, London, 1884–1891.

COMPARATIVE STUDIES

Abelard and Heloise, *Letters;* Alfieri, *Memoirs;* Amiel, *Journal;* Breton, *Autobiography;* Cellini, *Life of;* Ebers, *Story of My Life;* Goethe, *Correspondence with Schiller, Early Letters, Travels in Italy;* Kildare, *My Mamie Rose;* Kovalevsky, *Recollections and Biography;* Loti, *Story of a Child;* Maimon, *Autobiography;* Menken, *Infelicia;* Mill, *Autobiography;* Rousseau, *Confessions;* Ruskin, *Præterita;* Spencer, *Autobiography;* Tolstoy, *My Confession;* White, *Autobiography;* Wilde, *De Profundis.*

SUGGESTIONS TO STUDENTS

The literature of autobiography has all the charm of the novel with the added interest of the story that is true. The student's temptation, therefore, is to read simply to enjoy the fascinating material, as one usually reads good fiction. There is of course considerable value even in such reading, but the fruit of the work can be multiplied many times by active study. In each text the student should first discover the central problem and classify the subordinate ones in relation to that center. He should then proceed to form a clear view of the type of personality presented and of the causes and conditions of its development. Next the whole achievement of the life, subjective and objective, should be estimated. Convenient test questions are: (1) How far would you yourself be willing to live such a life? (2) What is the worth of the character's whole contribution to the world? Finally, each personality should be carefully compared, in reference to each of the above outlined aspects, with all the others studied.

Throughout the whole, the student's own life should be used constantly as the key with which to interpret the various characters and types of experience. In turn, each personality studied should act as a challenge, arousing the student's active reflection and deepening his insight into his own life and problems. Indeed, the development of such insight, or appreciative wisdom, is perhaps the most significant result of such study as is undertaken in this course, being even more worth while for life than the results in definite science through the inductive and comparative study of human beings.

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